

VIDEO-FEATURE

Iterations: The New Image

October 16, 1993 - January 21, 1994

PROGRAM SCHEDULE

Peer Bode

A FEW MORE MAGIC WORDS, 1993

19:30 minutes

Patrice Caire

C.A.I.R.E., 1992

5 minutes

Sara Hornbacher

PRECESSION OF THE SIMULACRA, 1988 - 1992

23 minutes

John Knecht

THE POSSIBLE FOG OF HEAVEN, 1993

10 minutes

Jim Pomeroy

MUNNITOX, 1990

7 minutes

Miroslaw Rogala

MACBETH/THE WITCHES SCENES, 1988

17:38 minutes

Elizabeth LeCompte/The Wooster Group

WHITE HOMELAND COMMANDO, 1991

63 minutes

Tuesday, Thursday, and Saturday

12:00pm

A FEW MORE MAGIC WORDS, THE POSSIBLE FOG OF HEAVEN

1:00pm

WHITE HOMELAND COMMANDO

2:30pm

PRECESSION OF THE SIMULACRA

3:30pm

C.A.I.R.E., MUNNITOX, MACBETH/THE WITCHES SCENES

Tuesday

6:00pm

A FEW MORE MAGIC WORDS, THE POSSIBLE FOG OF HEAVEN,

C.A.I.R.E., MUNNITOX, MACBETH/THE WITCHES SCENES

Wednesday, Friday, and Sunday

12:00pm

C.A.I.R.E., MUNNITOX, MACBETH/THE WITCHES SCENES

1:00pm

PRECESSION OF THE SIMULACRA

2:00pm

WHITE HOMELAND COMMANDO

3:30pm

A FEW MORE MAGIC WORDS, THE POSSIBLE FOG OF HEAVEN

Peer Bode

A FEW MORE MAGIC WORDS, 1993

19:30 minutes

Color/Stereo

A FEW MORE MAGIC WORDS is a highly personal foray into the nether realms of linguistic and visual communication. As he fetishizes glitches and deliberately misinterprets signs and symbols, Bode explores the manifold ways in which computer cinema is the medium most central to contemporary cultural discourse. He is also drawn to the inevitable short-circuiting that accompanies this situation.

Bode describes himself as working from within a postmedia framework, by which he means that his goals are to decolonize the territories of production and distribution, to wrest subjectivity and consciousness from impersonal global media markets. Bode proposes that reengaging an audience's perceptive performance and reasserting an individual voice within technological art forms are the work of postmedia artists such as himself.

Bode uses the Native American Micmac language—thought to share many elements with ancient Egyptian hieroglyphics—to question relative degrees of linguistic impenetrability as well as the basic human drive to interpret what is, at first glance, illegible. Just as one can learn to interpret lost languages, so can one develop new, organic relationships with technological worlds that seem to have become immune to the human touch amid the chaos of progress.

Patrice Caire

C.A.I.R.E., 1992

5 minutes

C.A.I.R.E. is a series of self-portraits that frames the artist's thought electronically through MRI (magnetic resonance imaging). MRI imposes consecutive magnetic fields on infinitesimally thin slices of the subject's brain. The resonant electricity of a thought is made legible by a momentary magnetic scrambling of atoms as they pass through the field. Serial sequences—from the top to the bottom, from one ear to the other, and from the front to the back of the head—present the viewer with an uncanny automated look into the subtleties of neuroelectronics.

Both the images and the music in **C.A.I.R.E.** have an alluring organicism. The work explores the dichotomy between scientific and personal perceptions. In its use of the artist's proper name as an acronym, the title illuminates other gray areas between deductive and inductive reasoning. In English, **C.A.I.R.E.** could be the name of a multinational corporation or a covert government agency (Central Artificial Injected Remote Entity, suggests the artist). In French however, **C.A.I.R.E.** makes more lyrical allusions: Catastrophe! Ainsi Ils Riaient Ensuite and Ciel! Au-delà Ils Réagissaient Excessivement. (What a catastrophe! This is how they laughed then and Heavens! Beyond that they reacted excessively.)

DIRECTOR

Patrice Caire

COMPUTER ANIMATION & SOFTWARE DEVELOPMENT

Andy Kopra

MUSIC COMPOSER

Pierre Vusseau

TECHNICAL ASSISTANCE

Gilles Aucoin & Philips Medical Systems North America
Steve Darley & ISG, Toronto

Sara Hornbacher

PRECESSION OF THE SIMULACRA, 1988 - 1992

23 minutes

PRECESSION OF THE SIMULACRA is a series of images—of the American flag, the White House, and the ocean—documenting the slippage between inalienable rights and their politicization. Hornbacher uses traditionally patriotic symbols to locate two equatorial points—one of sheer fact and the other a suffusion of expectation and desire—within a single mirror. Hornbacher's sea, flag, and White House are simulacra—truths that, according to Jean Baudrillard, conceal the absence of truth. These simulacra are already afterimages of themselves, and are as antiaesthetic as they are religiously ecstatic. The piece might have been the industrious design of an overzealous patriot, yet Hornbacher presents these national symbols without a trace of didacticism. Her images are culled from the electronic shrapnel littering the path of modern civilization's development. She contextualizes her artillery within contemporary culture and asks whether these simulacra affirm or extinguish ideals articulated in the Declaration of Independence and the Bill of Rights. She asserts that sanctioned efforts to abridge artistic expression directly threaten democracy. Thus, the American Flag, waving furiously, collapses in upon itself and dissolves to white.

CREATIVE ASSOCIATE

Robert Natowitz

SOUNDTRACK CREATED WITH

Brook Williams at Harmonic Ranch

ADDITIONAL SOUND EFFECTS

Mico Nelson

VOCALS

Shelly Hirsch

CMX EDITORS

Tom Crawford, Joe de Piero, Bruce Follmer, Lisa Guido, Marshall Reese

ACKNOWLEDGEMENTS

Peer Bode, Marisa Bowe, Jim Dates, Liz Dennis, Mark Gillard, Ernest Gusuela, Katherine High, Ralph Hoeking, Sherry Miller Hoeking, Peter Nagy, Mary Patierno, Bruce Teed, Alan Weiser, Paul Wong, Neil Zusman

This work was made possible through artist-in-residence programs at Film Video Arts, Synthesid Studio, The Experimental TV Center, Oswego, New York, The Bronx Museum of the Arts

PRODUCTION SUPPORT PROVIDED BY

New York State Council on the Arts, The Standby Program at MegaMedia, Raindance Foundation, Media Alliance On-line program at Broadway Video, New York Foundation for the Arts, Materials for the Arts, The School of Visual Arts

John Knecht

THE POSSIBLE FOG OF HEAVEN, 1993

10 minutes

THE POSSIBLE FOG OF HEAVEN, like a cyborg's dream, outlines a journey through the vestiges of domestic nostalgia for the King—Elvis Presley. The video montage, pedantic texts, and a breathy imitation of Elvis' voice are compounded in visual doubletalk, a seemingly nonsensical barrage of recycled imagery. Elvis' post-mortem seductions are, appropriately, illogical juxtapositions that parody pop iconology. Knecht's computer animation and found images are contemporary electronic equivalents of 1920s surrealist films. The intentionally dichotomous concepts that these images provoke oscillate between the physical and the transcendent. The Possible Fog is an illustration of kitsch immortality and a disposable afterlife.

SOUND, IMAGE AND TEXT

John Knecht

Jim Pomeroy

MUNNITOX, 1990

7 minutes

In MUNNITOX, Jim Pomeroy's animated money speaks with the voice of former president Bush. Selections from the 1989 inaugural speech invoke duty, family, battle hymns, and gentleness. Bush's pontifications emanate from coins and dollars—nickels, dimes, quarters, fives, tens, and twenties—and the patriotic sacrifice Bush exhorts takes on a more hermetic and distorted quality as MUNNITOX progresses. Pomeroy not only pokes fun at the political system and its prevalent elitist rule, but also highlights the gulf between presidential and popular concerns.

Commissioned by the Photographic Resource Center, Boston for "Photography and Performance".

First shown at the Brattle Theater, Cambridge February 3, 1989.

Partially funded by the Massachusetts Council on the Arts and Humanities, the National Endowment for the Arts, and by the Polaroid Corporation.

Thanks to Anita Douthat, Chuck Pratt, Rich Gorada, A-Squared Systems, Oakland, CA for their Amiga "Live!" Digitizer, Elan Design, San Francisco for their "Invision" and "Performance" software.

With support from Media Services Division and the College of Liberal Arts, the College of Engineering University of Texas, Arlington.

Produced by blind snake blues © 1989 James Pomeroy

Mirosław Rogala

MACBETH/THE WITCHES SCENES, 1988

17:38 minutes

Rogala brings the Witches' scenes from Shakespeare's Macbeth into a contemporary context. The Witches now toil on beaches strewn with postindustrial debris and toxic decay; they boil and bubble their brews in computers rather than cauldrons. Rogala's beautiful, black and white video images look as if they were washed up from seas of atomic waste.

The Witches' hair and breasts regenerate relentlessly. But, as in Shakespeare's play, their foreboding tales weave nothing more than suggestion, and it is Macbeth who seals his own portentous fate. A child falls from a jungle gym, clearly subject to mortality. The doll—a sage of sorts in the computer monitor—implores Macbeth to be "bloody, bold, and resolute." Rogala's work leads us to ask, "Who's technology it is, anyhow?"

ACTORS

Gloria Bond-Clunie, Amy Galper, Maya Friedler, Harry Lennix, Byrne Piven

DIRECTOR

Byrne Piven

CAMERA, PAINTBOX, COMPUTER GRAPHICS, ANIMATIONS

Mirosław Rogala

APPARITIONS VOICE

Larry Moran

SUPPORTING GRAPHIC SOFTWARE

John Friedman, Harriet Lurie

MAKE-UP

Ed Meekin

VIDEO EDITOR

Mike Logan

MIRAGE PROCESSING

Terry Wolfgram

SUPPORTING EDITORIAL STAFF

Bill Beauchamp, Debbie Ustanik, Michael Glascott, Doug Johansen, Jim Holmson, Rodney Correll

POST PRODUCTION FACILITIES

Optimus, Inc., Swell Pictures

ORIGINAL MUSIC

Mirosław Rogala

SOUND DESIGN AND ARRANGEMENTS

Lucien Czyzewski

Very Special Thanks

2 dozen people

Videotape produced in cooperation with The Piven Theater and Optimus, Inc., Chicago. This video tape was a part of a live theater work "Macbeth" by Shakespeare, directed by Byrne Piven. Premiere performance by The Piven Theater, November 4, 1988 at Noyes Cultural Center, Evanston, Illinois, USA.

Elizabeth LeCompte/The Wooster Group

WHITE HOMELAND COMMANDO, 1991

63 minutes

"WHITE HOMELAND COMMANDO pits undercover cops against Downtown neo-nazis longing for the promised land in the Great Northwest. Solarized and colorized, the punchy mise-en-scene is made to the measure of Avenue B after dark: this is what Batman should have looked like." (Amy Taubin, *Village Voice*, September 29, 1992).

Though brutality characterizes the quotidian relations between all partners in this work, whether romantic, criminal, or professional—heroism is as easily ascribed here to the bad guys as to the good, while neither sex nor violence is glamorously portrayed. Fragmentation saturates all aspects of the production. Shortly after a scene is established, digitized images deter proper synchronization and leave the viewer to reassemble dialogue from disjointed audio and video tracks. The editing techniques simulate recycled interchannel static, and present the audience with yet another challenging distraction. Solarized images heighten both the video's drama and its edginess. One can scarcely help comparing the video play with TV programs such as *America's Funniest Home Videos* and the ubiquitous slew of hyperreal crime shows, but the lack of idealism and righteousness found in *COMMANDO* makes its surreal scenes seem as if they were lifted directly from any day in the city.

ACTORS

Ron Vawter, Jeff Webster, Kate Valk, Peyton Smith, Nancy Reilly, Anna Kohler, Michael Stumm, Willem Defoe

DIRECTOR

Elizabeth LeCompte

TELEPLAY

Michael Kirby

DIRECTOR OF PHOTOGRAPHY

Ken Kobland

EDITOR & VIDEO EFFECTS DESIGNER

Melody London

ORIGINAL MUSIC

David Van Tieghem

ART DIRECTOR

Jim Clayburch

PRODUCERS FOR THE WOOSTER GROUP

Peyton Smith, Cynthia Hedstrom

LIGHTING DIRECTOR & SECOND CAMERA

Maryne Alberti

VIDEO ANIMATION

Michael Kirby

VIDEO EFFECTS CONSULTANT

Christopher Kondek

VIDEO-8 FOOTAGE

Roy Faudree

PRODUCTION SOUND MIXER

Scott Breindel

AUDIO EFFECTS

Danny Caccavo

SOUND DESIGN CONSULTANT

Christian Marclay

MUSIC PRODUCER

Roma Baran

ADDITIONAL SOUND EFFECTS

Bob Cardelli

LINE PRODUCER

Victoria Westhead

FIRST ASSISTANT DIRECTOR

James Johnson

LOCATION MANAGER

Karen Hare

SCRIPT SUPERVISOR

Linda Chapman

KEY GRIP & ASSISTANT CAMERA

Christopher Kondek

WARDROBE

Kate Valk

Elizabeth Jenyon

PROPERTY MASTER

Dawn Saito

SECOND ASSISTANT DIRECTOR

Kelley Forsyth

ASSISTANT LOCATIONS

David Shelly

SECOND ELECTRIC

John Nadeau

BOOM OPERATOR

Riek Field

PRODUCTION ASSISTANTS

Peter Bowen, Suzanne Hukinik, Lorea Dargis, Rebecca Feig, Melissa Gardner, Mary Gearhart, Ellie Hannibal, Mary Louise Harmel, John Holyoke, Susan James, Janelle Keane, Patty Klipper, Mahnaz Maqsoodi, David Nelson, Kim Restell, Stacey Sadurni, Michael Siedge, Jennifer Teitelbaum

POST PRODUCTION

The Standby Program, Editel NY

CMX EDITOR

Riek Feist

POST PRODUCTION SOUND FACILITIES

This Way Productions, Inc., Danny Caccavo, Bill Kreth

POST PRODUCTION ASSISTANTS

Catharine Dill

PRODUCTION DEVELOPMENT

James Schamus

PRODUCTION COORDINATOR & AUDITOR

Paul Schiff Berman

EXECUTIVE PRODUCER

Willem Defoe

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